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The Sower

The Quincy Adams Shaw Collection

I. Paintings, Pastels and Etchings by Jean François Millet

AN indenture executed October 11, 1907, by Quincy Adams Shaw, late of this city, names his son, Quincy Adams Shaw, Jr., and his daughter, Mrs. Marian Shaw Haughton, as trustees of his objects of art among other property for the following purposes among others:

"To transfer and deliver to the Museum of Fine Arts in Boston, Massachusetts, all the paintings, pastels and etchings by the artist Jean François Millet, and the marbles and terra-cottas, upon the following terms and conditions: that the said Museum of Fine Arts shall furnish one room for the oil paintings, marbles and terra-cottas, the said marbles and terra-cottas to be hung or placed

against one wall; to furnish one room for the pastels and etchings; and no other works by Jean François Millet or other artists to be in these rooms."

The Trustees accepted this gift with its conditions, the vote of acceptance concluding as follows:

"And further, the Trustees agree that, in case at any time the Museum of Fine Arts for any reason fails to comply with the conditions of the gift, it will return the objects to the trustees under the indenture, or, if there are then no trustees, to the persons who would then be entitled to receive the objects if so returned.

"The Trustees desire to place upon the records their great gratitude for this gift and their very deep appreciation of its importance and its generosity."

*The Buckwheat Harvest*

During the past year the collection has been transferred to the Museum and is now installed in Galleries XI and XII of the Evans building: the marbles and terra-cottas on the north wall of Gallery XII, the oil paintings on the remaining three walls, and the pastels and etchings in Gallery XI.

The splendid gift of paintings, pastels and etchings by Jean François Millet (1814-1875) places the Museum in possession of a more complete representation of the work of this notable ornament of French landscape art than exists in any other single ownership. The collection includes works dating from the earliest to the latest years of the artist's characteristic productivity, contains examples of various media employed by him, and embraces landscapes and flower pieces as well as the scenes of peasant life, outdoors and in, upon which his fame chiefly rests.

Born at the hamlet of Gruchy, near Gréville, on the Cape de la Hague, where France juts farthest into the Channel, Millet passed his early maturity in Paris as a painter of historical subjects and portraits, and after the Revolution of 1848, with his friend, Charles Jacque, followed Théodore Rousseau to the village of Barbizon, on the edge of the Forest of Fontainebleau, for a short visit which proved to extend through the rest of his life. He had already in 1848 sent to the Salon "The Winner," the first canvas in the manner of his choice. The artistic creed made plain in this and all Millet's later pictures can be found also in words of his. In an early letter to his friend, Alfred Sensier, afterward his biographer, he wrote: "I will confess to you, under peril of passing for a socialist, that it is the human side that touches me most in art. . . . It is never the joyous side that

appeals to me; I do not know where it is; I have never seen it. The gayest thing I know is the calm and the silence which we enjoy so deliciously whether in woods or in cultivated spots, cultivable or not. You will agree that it is always dreamy and sadly dreamy, although very delightful. You are sitting under trees, experiencing all the comfort and peace possible to enjoy. You see come out of a by-path a poor figure laden with a bundle of brush. The unexpected and always striking way in which the figure appears carries you back instantly to that sad human fact — fatigue. . . . In farm lands, although sometimes in certain regions little apt for farming, you see figures with the spade and pick. You see from time to time one straighten up, as they say, and wipe the sweat from his forehead with the back of his hand — 'In the sweat of thy brow shalt thou eat bread.' Is this the joyous and enthusiastic work in which certain people would have us believe? It is nevertheless here that for my part I find true humanity, grand poetry."

"The Sower," illustrated at the head of this article, was among the fruits of Millet's first year at Barbizon and was exhibited in the Salon of 1851. He afterward painted the replica now contained in the Vanderbilt Collection in New York, and repeated the subject also in pastels and drawings. The words of Millet just quoted were written at the time he was engaged on this canvas, and are an illuminating commentary upon it. The impression he sought to convey, although new to French art and unnoticed or rejected by some of the sharpest eyes in Paris, was not lost on Théophile Gautier, who thus describes the picture: "Night draws on, spreading its gray veil over the



Potato Planters



Watering the Cow

brown earth. The sower walks with a rhythmic step, throwing the grain into the furrow, and is followed by a flock of eager birds. Sombre rags clothe him; his head is covered by a kind of queer cap. He is bony, wan and lean beneath this livery of need, and nevertheless life issues from his large hand, and with a superb movement he who has nothing scatters upon the earth the bread of the future. Just over the ridge a yoke of oxen at the end of their furrow—strong and gentle companions of man, whose recompense one day will be slaughter. This gleam is the only light in a picture bathed in gloomy shade and presenting to the eye, under a cloudy sky, only a black field newly turned up by the ploughshare." By a noteworthy coincidence almost the identical motive met the same creative mood in a contemporary French poet, and was the subject of a poem that has since become as famous as the canvas. "The Sower" of Victor Hugo is a *vieillard* instead of a companion of Millet's boyhood, and the field is a plain instead of one of the downs with its oxen about Millet's birthplace; but otherwise the poem might have been written for the picture.

*Saison des Semailles — Le Soir**

C'est le moment crépusculaire,
J'admire, assis sous un portail,
Ce reste de jour dont s'éclaire
La dernière heure du travail.

Dans les terres, de nuit baignées,
Je contemple, ému, les haillons
D'un vieillard qui jette à poignées
La moisson future aux sillons.

Sa haute silhouette noire
Domine les profonds labours;
On sent à quel point il doit croire
À la fuite utile des jours.

Il marche dans la plaine immense
Va, vient, lance la graine au loin,
Rouvre sa main, et recommence,
Et je médite, obscur témoin.

Pendant que, déployant ses voiles
L'ombre, ou se mêle une rumeur
Semble élargir jusqu'aux étoiles
Le geste auguste du semeur.

The picture entitled "The Potato Planters," illustrated on page 13, was painted in 1862 and was shown in the Exposition Universelle of 1867. The "consummate knowledge, the air and the depth" that Corot found in Millet's paintings, disconcerted as Corot was by their daring, are conspicuous in this canvas. The ground beyond the peasant is made to recede by the strong lines of his clothing, and the atmospheric silhouetting of the donkey on the left contributes to a marvelous effect of distance in the plain stretching further.

* Victor Hugo: *Chansons des Rues et des Bois*; Part II, *Sageuse*.

To the Salon of 1863 Millet contributed three canvases, among them "The Man with the Hoe," since familiarized to Americans through Edwin Markham's poem and at the time defended against violent attacks by a French poet in a sonnet hailing Millet as the "peasant's Dante, the rustic's Michelangelo" — names echoed by more than one critic in speaking of Millet. Four years before, in 1859, he had painted "The Angelus," which was to become in the end equally renowned, but for which at the moment Millet had no small difficulty in finding a purchaser. By a sharp irony of fate this picture, painted in grinding poverty, finally changed hands before its reception at the Louvre for eight hundred thousand francs — a sum that would have sufficed for Millet's needs during his lifetime. It is in part to Millet's disappointment over the reception at first given his pictures that the world owes the superb wealth of drawings from his hand, of which a few examples from the collection are illustrated on pages 17 and 18. "I never can paint everything I have in my head," he said; "my life would not suffice. I must therefore have speedier means for producing subjects that have remained with me from the place where I was born or the place where I live. Drawings are, beside, my only resource. Since amateurs reject my paintings, I must find by these summary compositions people who understand me and will buy them." The technical perfection of Millet's pastels and the freedom of their execution within a predetermined choice of color gives them an intimate charm hardly less compelling than the grander force of his work in oil.



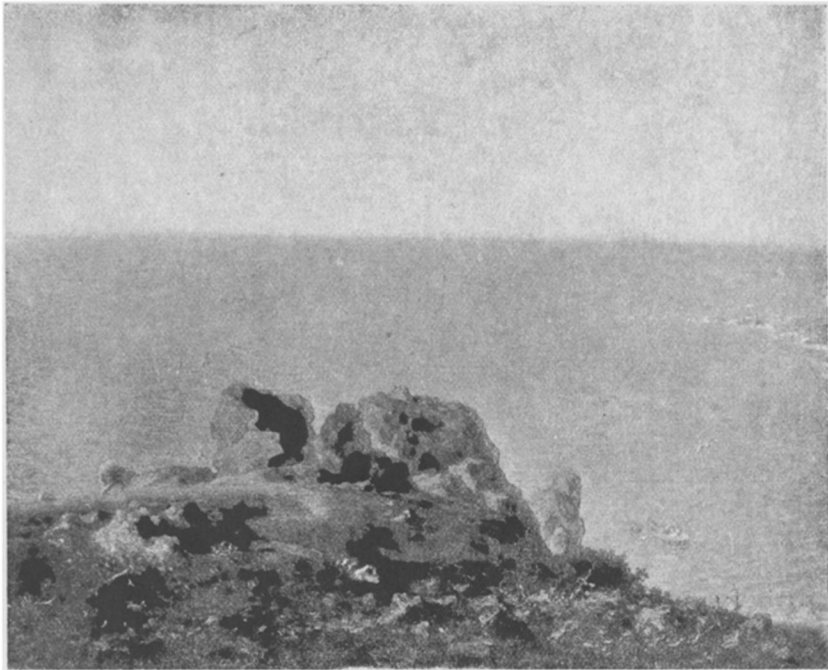
Sheep-Shearing



The Priory of Vauville



End of the Village, Gréville

*Cliffs at Gruchy*

The oil painting of a scene from his early home, "End of the Village, Gréville," illustrated on page 15 was Millet's contribution to the Salon of 1866. He had already in 1853 and 1854 made two visits to Gréville, bringing back beside oil paintings a host of drawings and sketches. In January, 1866, he writes from Barbizon: "I am working on my 'End of the Village' opening on the Sea. My old elm begins, I believe, to look gnawed by the wind. I should like to be able to free it in space as I see it in memory. O spaces, that made me dream so when I was a child, will it ever be permitted me to make people even suspect you?" A month later, called to Gréville itself by the mortal illness of a sister, he writes of a great storm: "Fallen trees lie everywhere, among the number my poor old elm that I hoped to see again." He returned once more to Gréville with his family in 1870 under the threat of the German invasion of eastern France, and remained there through the *Année Terrible*. In October, 1871, he made a pen-and-ink sketch of the "Priory of Vauville"; and it was this subject that next year at Barbizon was chosen by Mr. Shaw from among Millet's drawings to be the motive of the painting illustrated on page 15. The *Anse*, or Bay of Vauville, is the bight on the western shore of the Cape de la Hague fronting the Channel Islands and the Atlantic. Millet was engaged with this picture and others at intervals during 1872 and 1873, working upon a number at once. Several remained unfinished. In the midsummer of 1874 he was busy again with the "Priory of Vauville," and in November of that year, but two months

before his death, the picture was finished and sent away to America.

Before leaving Cape de la Hague for the last time Millet had painted a picture of the sea from the rocks near his birthplace, Gruchy. This is the picture illustrated above. The critic, Théophile Sylvestre, had seen him at work on this canvas, and in a letter thus describes it:

"It is a souvenir, vivid and encompassing, of the cliff at Gruchy near Castel. It is the sea, the high sea, looked at from aloft, and grandly seen above overhanging rocks — seen in its quiet undulation and infinite extent, under a sky saturated with light and mist as far as the eye can reach. . . . These three solitudes — earth, sky, and sea — are made more appreciable by a few living things hardly to be described, — far-away sails lost in nebulous vapor, gulls screaming or wheeling in the wind, vagrant sheep whose rumps and heads alone appear in the unevennesses of the thorny and deserted pasture. This picture, felt and expressed like a psalm, . . . is all space, all light, all spirit, a painted canticle, of an originality powerful and calm, perfected and not deformed by study, responsible only to itself, although profoundly submissive to nature and bound by spiritual heredity to all that is beautiful — to Homer, to Dante, to Michelangelo, to Ostade, Ruysdael, and Claude. It is the passionate triple portrait of the three elements. . . . Millet has arrived at the summit of his career. . . . From this rock at Gruchy, what a flight he begins! *Qui dat pennas?*"

But it was the angel of death who gave him wings; and the flight bore him to his rest.



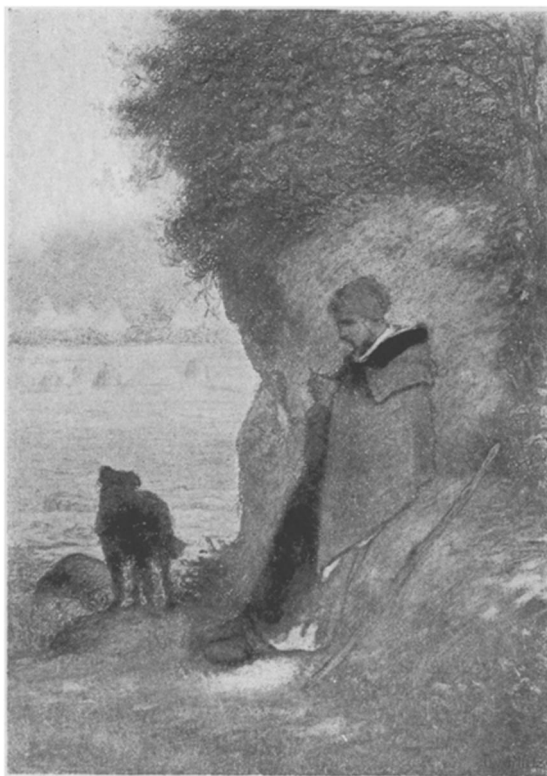
The New-born Lamb

Pastel



Training Grapevines

Pastel



The Shepherdess

Pastel



Primroses

Pastel



Of marble

Donatello (1386-1466)

II. Sculptures of the Italian Renaissance

THE passive growth of museums of art is apt to be a more important factor in their progress than their active growth. As a rule gifts exceed purchases in value. A generation ago a special committee of the Trustees of this Museum appointed to plan active measures for an increase of the collections reported that "sculpture of the best periods is almost absolutely out of our reach." At the time an amateur of discernment, afterward a Trustee of the Museum, had for several years been availing himself of occasional opportunities in Italy for the purchase of sculptures of the Renaissance period. Through his public-spirited act this Museum has now fallen heir to these sculptures. With few exceptions they are of a kind which in future will remain more absolutely than ever out of Museum reach.

The group consists of fifteen reliefs and four busts. Nine of the pieces are of marble, three of stone, and seven of terra cotta; four glazed, three unglazed. Internal evidence and not documentary proof has determined the date and attribution of all but one. The dates assigned vary from the fifteenth to the seventeenth century. Either the actual hand

or the immediate eye of several of the best known Italian sculptors of this period is recognized in a number of the group, the names including Donatello (1386-1466), Luca della Robbia (1400-1482), Antonio Rossellino (1427-1478), Bartolommeo Bellano (1434?-1497?), Andrea della Robbia (1435-1525), and Andrea del Verrocchio (1436-1488). Other pieces betray the influence, if not the oversight, of Mino da Fiesole (1431-1484) and Matteo Civitali (1435-1501). The remarkable preservation of most of these pieces greatly enhances their value. Instead of calling upon the imagination, fed by better preserved works, they are themselves a source on which the imagination may draw in the effort to overlook the mutilations suffered by others less fortunate. These statements of fact amply account for the reputation which this group of sculptures has possessed for many years on both sides the Atlantic. A list of the pieces follows:

Relief of Madonna and Child in Clouds Attended by Cherubs and Angels. Donatello (1386-1466). Panel of marble. Height, 13 $\frac{3}{8}$ in. (.34 m.); width, 12 $\frac{1}{2}$ in. (.32 m.).

Relief of Madonna and Child with an Angel and Saint John. Bartolommeo Bellano (1434?-



Of terra-cotta, glazed

Luca della Robbia (1400-1482)

1497?). Pointed lunette, of limestone. Height, 22½ in. (.575 m.); width, 26¾ in. (.68 m.). Signed and dated 1461.

Relief of Madonna and Child with Two Angels. Attributed to Bartolommeo Bellano. Unglazed terra cotta on a wooden backing. Height, 66¾ in. (1.70 m.); width, 40¾ in. (1.04 m.).

Relief of Madonna and Child in a Niche. Luca della Robbia (1400-1482). Of terra cotta glazed. Height, 20¾ in. (.53 m.); width, 17½ in. (.445 m.).

Relief of Madonna and Child with Lilies and Adoring Angels. Atelier of Luca della Robbia (1400-1482). Of terra cotta glazed. Height, 18⅞ in. (.48 m.); width, 14⅞ in. (.38 m.).

Relief of Madonna, Saint Joseph and Angels, with the Ox and the Ass, Adoring the Child. Atelier of Luca della Robbia (1400-1482). Of terra cotta glazed. Height, 35⅞ in. (.90 m.); width, 28⅜ in. (.72 m.).

Relief of Madonna and Child with Cherubs. Atelier of Andrea della Robbia (1435-1525). Arched panel with supporting bracket. Of

terra cotta glazed. Height, 46½ in. (1.185 m.); width, 24¾ in. (.63 m.).

Bust of Saint John as a Boy. Antonio Rossellino (1427-1478). Of terra cotta unglazed. Height, 10⅝ in. (.27 m.).

Relief of Madonna Adoring the Child, with an Attendant Angel. Attributed to Francesco di Simone da Fiesole (1438-1493), pupil of Verrocchio. Of marble. Height, 38¼ in. (.97 m.); width, 29½ in. (.75 m.).

Portrait bust of Lorenzo de' Medici as a youth. Attributed to Andrea del Verrocchio. Of terra cotta, unglazed. Height, 23⅝ in. (.60 m.).

Relief of Madonna Suckling the Child, in a Chair with Reliefs of Angels. After Matteo Civitali (1435-1501). Of marble. Height, 54½ in. (1.39 m.); width, 34 in. (.865 m.).

Bust of a Youth. Style of Mino da Fiesole (1431-1484). Of marble. Height, with base, 14¼ in. (.36 m.).

Relief portrait of a Roman Emperor: Mino da Fiesole(?). Panel of marble. Height, 15¾ in. (.40 m.); width, 13 in. (.33 m.).



Of terra-cotta, glazed

Atelier of Luca della Robbia (1400-1482)

Fragment of a relief. An Angel Bearing a Palm. Florentine: late fifteenth century. Of limestone. Height, $22\frac{1}{2}$ in. (.57 m.); width, $10\frac{1}{2}$ in. (.265 m.).

Relief of Madonna and Child; the Child seated, reading. Paduan: late fifteenth century. Of marble. Height, $21\frac{7}{8}$ in. (.555 m.); width, $15\frac{1}{2}$ in. (.395 m.).

Old Copy of a Console by Francesco di Simone in the Museo Nazionale, Florence. Of marble. Height, 22 in. (.56 m.); width, $33\frac{3}{4}$ in. (.855 m.).

Relief of Madonna and Child Blessing. Sixteenth century. Of stone. Height, $41\frac{1}{4}$ in. (1.05 m.); width, $35\frac{3}{8}$ in. (.90 m.).

Relief of Madonna and Child. Variant of a marble relief in the Louvre attributed to Andrea di Francesco Guardi: Florence, fifteenth century. Of marble. Height, $15\frac{7}{8}$ in. (.405 m.); width, 13 in. (.33 m.).

Ideal Bust of Christ. Italian, seventeenth century. Of marble. Height, $23\frac{3}{4}$ in. (.605 m.).

The relief of the Madonna and Child in Clouds, by Donatello, illustrated on page 19, is executed in the very low relief called "stacciato" ("crushed flat"), the use of which in Italian sculpture is ascribed to Donatello's initiative. The Child, seated on the Madonna's knees, raises both hands to her bosom, while with her left arm the Madonna draws him to herself. The hem of her garment, flowing over her feet like ripples in water, the cherubs shown as if swimming among the clouds about her, and the active flight of the angels in the background give the whole composition a drift toward the right. The relief, both in style and in subject, recalls the relief of the Assumption contributed by Donatello in 1427 to the tomb of Cardinal Brancacci in S. Angelo e Nilo in Naples. There are also strong contrasts between the two, but no more than are to be anticipated from Donatello's restless passion for novelty. The shrinking humility of the Naples Madonna among her boisterous angelic escort gives place in this relief to a grand air of repose and protection. The

*Of terra-cotta, glazed**Atelier of Luca della Robbia (1400-1482)*

extravagant attitudes of the angels at Naples recall those which Donatello carved on the tomb of Cosmo de' Medici's father, Giovanni, in San Lorenzo, while the vigorous stride of one of the angels in the present relief recalls the boys on Donatello's Cantoria now in the Opera del Duomo at Florence. In its quieter tone the present work resembles Donatello's "Gift of the Keys" in the same low relief, preserved in the Victoria and Albert Museum.

The four examples of the work of the Robbia illustrated on pages 20 to 23 form together a brilliant group, one or other presenting the chief motives employed by these artists — the saint and the angels, even animals and flowers, with the Mother and Child.

The Madonna of the Niche, as the relief illustrated on page 20 is called, has a counterpart formerly in the Gavet Collection at Paris, now in that of Mrs. George T. Bliss in New York. There are small differences between the two. In the Bliss relief a cloth is thrown round the loins of the Child, and the drapery of the Madonna is not

visible beyond his thigh. In the present relief a fracture across the Madonna's mouth and the Child's right hand, now in part restored in plaster, somewhat obscures the original perfection of modelling at these places. Both reliefs were gilded and painted, the remains on the Bliss relief including ornament of various kinds on the face of the niche. The Madonna is represented in half length as if seen behind a parapet, on which the Child stands at her left. She wears a tunic girt high under the breasts, a light mantle and a lighter veil, all without ornament. The Child is naked. He puts both arms about his mother's neck, the hands meeting in her veil, and presses his cheek against hers. With her hand upon his hip and bending her face to his, she responds by gently grasping one of his feet. The double curve of the Madonna's veil and her mantle gracefully balance the winding line of the Child's body. His rounded and undeveloped features contrast strongly with the girlish refinement of her face. Her nose is delicate and individual with nostrils a little tense; his, plump and babyish. Her lips just open and his are quite



Of terra-cotta, glazed
Atelier of Andrea della Robbia (1435-1525)

apart. The types of both Mother and Child are among the most charming that Luca's studio produced.

In the relief illustrated on page 21, the Madonna, dressed in a flowing tunic and cloak without ornament, her hair bound in a fillet, is seated on a cushion and holds in her lap the naked Child, who reaches out and grasps one of three stalks of lilies growing at her feet. Three angels with hands joined in adoration float above the pair over cloudlets indicated by shades of color. Gilded halos surround all five heads, those of the Madonna and Child moulded, those of the angels painted. Vestiges remain of gilded rays issuing from the pair. The stately simplicity of the Madonna's pose and dress, the individuality of her

piquant face, the careful modelling of the Child's body and the grace of the whole composition are evidence of Luca's part in the relief. The air of grandeur within small dimensions which it shares with the Madonna of the Clouds suggests that it was perhaps Donatello's success with this piquant effect that inspired Luca to attempt it also. Several less elaborate replicas exist (at Rovizzano, Vienna, Berlin and London) showing the principal group without the adoring angels. In one small detail — the Child touches instead of grasping the lily stalk — most of these replicas differ from the present relief and agree among themselves. Apparently the present work is the origin of the type and the replicas are derivatives from one of them. Another relief, now assigned to Luca, — the Madonna of the

*Of Limestone**Bartolommeo Bellano (1434?-1497?)*

Rose Garden, in the Museo Nazionale at Florence — also represents the Child plucking a flower.

The relief illustrated on page 22, called the Nativity, represents the Madonna, Saint Joseph and Angels with the Ox and the Ass Adoring the Child. The angels float above clouds in part indicated by modelling. All the human and angelic figures clasp their hands in adoration excepting the Child — who holds his right hand up in blessing, while staying himself with his left arm, — and the central angel, who opens a scroll inscribed under a line of mediæval musical notation "Gloria in Excelsis Deo." The Madonna and Saint Joseph, each clad in a simple tunic and flowing mantle, kneel with bent heads, the ox and the ass between them, their muzzles over the edge of the cradle. The relief has been made in several pieces which fit closely together. One takes in the whole figure of Saint Joseph and the skirt of the angel above, whose drapery conceals the juncture; another, the whole figure of the Madonna and likewise the skirt of the angel above, a horizontal ribbon of drapery concealing the juncture. The unsteady pose of these figures, which has been remarked upon, appears a matter of the fitting together of the pieces rather than of the modelling. A third piece contains the cradle and the Child; a fourth the angels to the waist; and the fifth the rest of the sky with the ox and the ass. The angel on the right is one of the most perfect girl-figures to be found in any Robbia relief, and that on the left is hardly less charming. All the angels recall those

at Impruneta, now counted among Luca's chief creations. The same dramatis personæ, with the position of the Madonna and St. Joseph reversed, are represented in a relief in the collection of Mr. Otto H. Kahn in New York.

The main motive of the Madonna and Child with Cherubs, illustrated on page 23, is found in a relief by Andrea della Robbia in the Church of S. Egidio in Florence. Several other replicas of the type exist. The general attitudes of the Mother and Child in the present relief are the same: the Child is nude and grasps a bird, and the Madonna's drapery is of the same simplicity in make and arrangement. In the relief at S. Egidio the Madonna is seated and places her hand against the Child's breast instead of grasping his foot. Her mantle is held by a brooch instead of by a cord with two buttons. In place of the cherubs a dove appears in the sky above. The present relief was originally elaborately gilded. The human heads are more carefully modelled than those of the cherubs; but these are not slighted, though lacking some of the charm that Andrea was accustomed to give his representations of infancy. The composition of the relief seems to tell of an ecclesiastical tradition which had fixed itself in the course of long years on the product of the Robbia studio. Although far away from the spirit represented in the works of Luca, the relief has not lost its impress, and in delicacy of execution remains at the highest level.

The relief by Bartolommeo Bellano illustrated on

*Of marble**Attributed to Francesco di Simone da Fiesole (d. 1493)*

page 24 has special interest as the only signed piece in the collection. The signature is cut in bold lettering across the back of the stone: 1461 OPUS BARTOLOMEUS BELANI. The motive chosen for the relief is well fitted to the lunette shape; for the effort by the Madonna and the angel to raise the Child between them brings their heads together, narrowing the composition toward a point at the top, while the body of the Child lying supine contributes to give it the requisite breadth beneath. The strong and sharp modeling of the relief shows the influence of Donatello upon his much younger follower. "Vellano of Padua" is one of five sculptors mentioned by Vasari as pupils of Donatello. The taste of the master for uncompromising verity is conspicuous again in the terra-cotta relief in the present collection attributed to Bellano.

The marble relief of the Madonna Adoring the Child with an Attendant Angel, attributed to Francesco di Simone, pupil of Verrocchio, and illustrated above, embodies a motive which has been traced to the painting called the "Madonna and Angels," by Fra Filippo Lippi, in the Uffizzi. The motive reappears in a Madonna and Angels at the National Gallery ascribed to Verrocchio's studio. Both these pictures represent the Madonna seated with hands upraised in adoration before the Child, whom an angel maintains on her knee (in the National Gallery) or raises in his arms (in the Uffizzi). Both differ in introducing a second angel and in representing the Child to the right instead of the left of the Mother. The picture by Filippo Lippi was doubtless one of the earliest artistic impressions received by Verrocchio's pupils and helpers. In the present relief the Madonna is seated



*Lorenzo de' Medici as a youth
Of terra cotta, unpainted*

*Attributed to
Andrea del Verrocchio (1436-1488)*

in a chair elaborately carved with spiny leafage, recalling the bronze foliage on the Medici tomb in San Lorenzo in Florence, executed by Verrocchio in 1472. The intricate head-dress is seen also in two other sculptured Madonnas attributed to Verrocchio: one, universally admitted to be his, in terra cotta, at Santa Maria Nuova in Florence; the other, questioned by most critics, in marble, at the Museo Nazionale. In neither of these is the extreme delicacy of the material indicated as it is here, where the ear and hair of the Virgin appear plainly through the veil. The folds of the remaining drapery are likewise less deep than in the Madonna of Santa Maria Nuova and even the Madonna of the Bargello. The flower-like pin at the top of the head is also seen only in this relief, although the marble Madonna wears the same brooch with a cherub's head. The Child, naked but for light drapery bound about the waist and

over one shoulder, holds in his left hand the apple of temptation and presses his right arm against his breast, the fingers contracted in a babyish movement. The angel's head, with its thick aureole of flying locks, resembles that of Verrocchio's bronze David at the Museo Nazionale; and remains of painting on the borders of the drapery of all the figures contain, with conventional and floral designs, the Oriental lettering which ornaments the skirt of that statue. The painting and gilding of the relief originally covered also the Madonna's halo, her inner garment, and the arm of the chair, and indicated a halo around the head of the angel.

The bust of the young Lorenzo de' Medici, illustrated above, attributed to Verrocchio himself, has a counterpart in a bust, also of unpainted terra cotta, in the Dreyfus Collection in Paris, representing Giuliano de' Medici, Lorenzo's brother, killed in the conspiracy of the Pazzi in 1478. The two



*Bust of a youth
Of marble*

*Italian, fifteenth century
Style of Mino da Fiesole (1431-1484)*

busts take their place with the Medici Tomb in San Lorenzo and the bronze David and the Boy with a Dolphin executed for the Medicean villa of Careggi as evidence of the recognition accorded Verrocchio's genius by the Medici. The busts are alike in representing their subjects bareheaded and wearing armor ornamented with gorgons' heads. The present bust shows the brooding eyes, the shock of straight hair and the angular nostrils that appear in later portraits of Lorenzo, without the deep lines and sharp contours carved in his face by the cares and illnesses of his short life.

The bust of another youth, illustrated above, represents no figure known to history. A lack of finish behind the shoulders indicates that it was carved to stand against a background. If designed for a tomb, and modelled from a death mask, the life it commemorated was still briefer than that of Lorenzo de' Medici. Refinement of race and of individual character is expressed in the features. What darling of a patrician house deserved and received so gem-like a memorial? The marble

is, for the most part, as spotless as the untried soul the sculptor has represented within it. Its warmth of tint is apparently due to rust, of which minute grains gather into noticeable spots in one or two places. The momentary effect to which a photograph is confined is less adequate than usual to reproduce the impression received from this bust. New intricacies of modelling are visible as the marble appears in different lights and is seen from different angles. Mino da Fiesole was the most amateur of sculptors in his imaginative work, but the most conscientious observer in his work from the life, as the bust of Bishop Salutati abundantly proves. It is fair to claim for this portrait that no eye and hand of less acuteness and skill than Mino's brought it forth.

Among the remaining sculptures, the bust of Saint John as a boy is one of the most charming of the many representations of childhood that came from the workshops of the Florentines. Other pieces vividly suggest artistic currents other than those of Florence, and are pervaded by the atmosphere of later centuries.

G.